

**M** Manhattan  
School of Music

**OPERA THEATER**

DONA D. VAUGHN, ARTISTIC DIRECTOR

**EMMELINE**



*Manhattan School of Music wishes to express its gratitude to the Joseph F. McCrindle Foundation for its generous endowment gift to fund Opera Theater productions. Manhattan School of Music is privileged to be able to honor the legacy of Joseph F. McCrindle through its Opera Studies Program.*

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## **MSM OPERA THEATER**

**Dona D. Vaughn**, Artistic Director

# ***EMMELINE***

An opera in two acts by **Tobias Picker** (BM '76)

Based on the novel by **Judith Rossner**

Libretto by **J. D. McClatchy**

**George Manahan** (BM '73, MM '76), Conductor

**Thaddeus Strassberger**, Director

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*For this production of Emmeline some sections of the original text and music have been amended by the composer and director to reflect the contemporary setting.*

**THURSDAY–SATURDAY, APRIL 25–27, 2019 | 7:30 PM**  
**SUNDAY, APRIL 28, 2019 | 2:30 PM**  
**NEIDORFF-KARPATI HALL**



# ***A warm welcome to MSM Opera Theater's spring mainstage production in Neidorff-Karpati Hall!***

It has been a wonderful year for MSM Opera Theater as we have joined in the celebration of Manhattan School of Music's Centennial, programming works that celebrate our past productions, our distinguished alumni composers, and our current talented young artists.

Our opera season began in November at The Riverside Church with two performances of Opera Scenes. The program included scenes from Marc Blitzstein's *The Harpies* (premiered at MSM in 1953), Scott Eylerly's *The House of the Seven Gables* (premiered at MSM in 2000), Richard Strauss's *Ariadne auf Naxos*, and Puccini's *Gianni Schicchi*, which was given its first performance at the Metropolitan Opera in 1918, the year of MSM's founding.

For our premiere production in newly renovated Neidorff-Karpati Hall we presented two one-act operas, Nino Rota's *I due timidi* and Puccini's *Suor Angelica*, which along with *Gianni Schicchi* was first performed 100 years ago. This spring we present *Emmeline*, composed by one of Manhattan School of Music's most distinguished alumni, Tobias Picker (BM '76).

I first became aware of *Emmeline* when it premiered at Santa Fe Opera in 1996, and saw subsequent productions at New York City Opera in 1998 and Opera Theater of St. Louis in 2015.

When William Tracy, Head of Opera Music Studies, and I determined that *Emmeline* would be our spring production, I was hopeful that we could present this fictionalized account of the life of Emeline Bachelder Gurney (based upon the novel *Emmeline* by Judith Rossner) in a version that would transport the story to a believable contemporary setting.

Our internationally acclaimed director, Thaddeus Strassberger, stated in our first conversation that he wanted an updated story, and he has proven to be just the person to make it happen. Aided by our Director of Orchestral Activities, George Manahan (BM '73, MM '76), who conducted the productions at Santa Fe, New York, and St. Louis, our creative team has brought this compelling tragedy of love and betrayal into the 21st century.

We are grateful that you have joined us for this celebrated occasion, and we hope you'll return to Manhattan School of Music where exciting opera is always happening.

—Dona D. Vaughn  
Artistic Director of Opera

# CENTENNIAL NOTE

## Opera at Manhattan School of Music

Our rich tradition of opera at Manhattan School of Music began in the early 1940s with the appointment to the voice faculty of Friedrich Schorr, recognized as one of the greatest Wagnerian bass-baritones of his generation. He produced programs of scenes by MSM's Opera Workshop, with the first complete staged opera presented in 1947: Vittorio Giannini's *Beauty and the Beast*. Schorr was succeeded by John Brownlee, a noted Metropolitan Opera baritone, who joined the faculty in 1953. (Brownlee would eventually be appointed MSM's President at the retirement of founder Janet Daniels Schenck.)

Brownlee's Opera Theater featured regularly programmed full productions that trained vocalists to do more than just sing. An array of courses in movement and diction were augmented with "Mime" and "Acting for the Lyric Stage." Dorothea Spaeth, an expert in the Alexander Technique, was brought in to introduce it to students. Brownlee also prepared programs in which the singers acted in excerpts from the play an opera was based upon, such as Georg Büchner's *Woyzeck* for Berg's *Wozzeck* and David Belasco's *Madame Butterfly: A Tragedy of Japan* for Puccini's *Madama Butterfly*.

Brownlee also saw a lack of French repertoire on U.S. stages and began programming a number of works by Bizet, Delibes, Massenet, Gounod, Chabrier, Berlioz, Thomas, and Milhaud. He was assisted in the majority of his productions by conductors Emerson Buckley, Hugh Ross, and Nicolas Flagello, and this era produced alumni Ezio Flagello and Johanna Meier, who would go on to notable careers.

After the untimely death of Brownlee in 1969, the Opera Theater was overseen by the School's newly appointed president, George Schick, whose international conducting career included over 160 performances at the Metropolitan Opera. The first operas Schick conducted at MSM were also the first performed in the School's new home on Claremont Avenue (the School had moved from East 107th Street after purchasing the Juilliard building): Mozart's *Così fan tutte* and Mascagni's *L'Amico Fritz*. The Mascagni starred Catherine Malfitano, an undergraduate, who would go on to sing other leading roles at MSM, including Pamina in Mozart's *The Magic Flute*—alongside Ray Harrell as Papageno, Faye Robinson as Queen of the Night, and John Cheek as Sarastro; Susanna in Wolf-Ferrari's *The Secret of Susanna*; Abigail in Robert Ward's *The Crucible*; and Manon in Hans Werner Henze's *Boulevard of Solitude*. (After a major career on the world's stages, Malfitano joined the MSM voice faculty, where she teaches today.) Schick, along with alumnus Anton Coppola, conducted almost all the operas during his seven-year tenure.

Schick's successor as president in 1976 was also from the field of opera: John Crosby, who founded Santa Fe Opera and conducted there before, during, and after his appointment at MSM. Crosby enlisted Lou Galterio and Carolyn Lockwood as production staff and their leadership of the Opera Theater brought growing renown, critical acclaim, and innovative productions—all attracting more talented students to the applicant pool. The 1980s saw several singers who went on to celebrated international careers, such as Dolora Zajick, Susan Graham, Dawn Upshaw, Marvis Martin, Susan Neves, Karen Beardsley, Sanford Sylvan, Damon Evans, Lauren Flanigan, and Ned Barth, among others.

With the assistance of administrator Peggy Tueller, Crosby brought international opera superstar Birgit Nilsson to MSM to give a master class in the early 1980s—her first such class anywhere. Nilsson would go on to give numerous, well-attended public sessions each year until 1991, inspiring numerous young artists.

In 1994, Newport Classics issued a commercially available live recording CD of Ned Rorem's *Miss Julie* as performed by MSM's Opera Theater. Several releases followed, many by Albany Records, including the most recent: Nicolo Isouard's *Cendrillon* from 2018.

Brownlee, Schick, and Crosby had each contributed to a tradition that developed at MSM: presenting standard repertoire in interesting productions; presenting lesser known works by major composers (often in their New York or American debut); and presenting contemporary operas (including some world premieres). “The faculty in the opera department at the Manhattan School of Music hold the worthy view that if students are encouraged to learn new and unusual works during their conservatory years, they may bring a healthy measure of curiosity and adventurousness with them into the professional world. This has been a boon for operagoers in New York, who have come to rely on the school's attractively staged, thoroughly prepared productions,” opined Allan Kozinn of the *New York Times*. His colleague Anthony Tommasini concurred: “This is exactly what a music school should be doing: presenting committed performances of deserving works that professional institutions, with their minds fixed on the bottom line, tend to ignore.”

This legacy was inherited and built upon exponentially by future heads of the program: Gordon Ostrowski (who led the Opera Theater from 1991 to 2008 and helped establish our current Opera Outreach program) and Dona D. Vaughn (who became the program's Artistic Director in 2008). They have

been worthy and able stewards of an opera theater program at MSM with a seven-decade commitment to excellence, one which continues to train the next generation of singing actors and to garner acclaim for innovative productions.

“Manhattan School has the right idea for training opera singers in the 21st century.”

—Susan Elliott, *Musical America* (2007)

“One of the more audacious, intriguing operatic undertakings to hit a New York stage this season.”

—Steve Smith, *New York Times* (2011)

“The large ensemble cast boasted healthy young voices who put across every word of the French libretto with pristine clarity.”

—James Jorden, *New York Post* (2012)

“Manhattan School of Music Opera Theater’s ambitious production... demonstrated great singing, believable characterizations and genuine emotional connection.”

—Joshua Rosenblum, *Opera News* (2013)

“Among its many gifts to New York’s cultural life, Manhattan School of Music has provided valuable opportunities to revisit modern American operas that never quite became standards.”

—Zachary Woolfe, *New York Times* (2015)

“Manhattan School of Music, one of New York’s most discerning excavators of the unnoticed, has made particular efforts on behalf of rarely heard French works from early in the 20th century...*Persée* simply glows.”

—Zachary Woolfe, *New York Times* (2016)

“Kudos to the entire production and research team for bringing to light this charming work...and for reconstructing an orchestral score and parts from limited material.”

—Judith Malafronte, *Opera News* (2017)

Below you will find a comprehensive list of mainstage opera productions at Manhattan School of Music from 1947 to 2018.

—*John Blanchard (MM ’89)*  
*Institutional Historian and Director of Archives*

## MSM's Mainstage Opera Productions (1947–2018)

**1947**

*Beauty and the Beast*  
Vittorio Giannini

**1949**

*The Abduction  
from the Seraglio*  
W. A. Mozart

**1953**

*The Harpies*  
Marc Blitzstein  
(World Premiere)

*Songsterr*  
Franz Joseph Haydn

*Comedy on  
the Bridge*  
Bohuslav Martinů

**1955**

*Love Triumphant*  
Domenico Cimarosa  
(American Premiere)

*The Fatal Oath*  
Boris Koutzen  
(World Premiere)

**1957**

*The Ruby*  
Norman Dello Joio  
(New York Premiere)

*Rita*  
Gaetano Donizetti  
(American Premiere)

**1959**

*The Pearl Fishers*  
Georges Bizet

*Cavalleria Rusticana*  
Pietro Mascagni

*Pagliacci*  
Ruggero Leoncavallo

**1960**

*The Maletroit Door*  
Seymour Barab  
(World Premiere)

*Yu-Zuru (The  
Twilight Heron)*  
Ikuma Dan  
(American Premiere)

*The Pearl Fishers*  
Georges Bizet

*The Barber of Seville*  
Gioachino Rossini

**1961**

*Lakmé*  
Léo Delibes  
*Il segreto di Susanna*  
Ermanno  
Wolf-Ferrari

*The Sisters*  
Nicolas Flagello  
(World Premiere)

*Così fan tutte*  
W. A. Mozart

*Don Pasquale*  
Gaetano Donizetti

**1962**

*Werther*  
Jules Massenet

*The Pearl Fishers*  
Georges Bizet

*La bohème*  
Giacomo Puccini

*The Barber of Seville*  
Gioachino Rossini

**1963**

*Lakmé*  
Léo Delibes

*Mireille*  
Charles Gounod

*Don Pasquale*  
Gaetano Donizetti

**1964**

*The Marriage of  
Figaro*  
W. A. Mozart

*Romé et Juliette*  
Charles Gounod

*L'heure espagnole*  
Maurice Ravel

*Suor Angelica*  
Giacomo Puccini

**1965**

*The Abduction  
from the Seraglio*  
W. A. Mozart

*Béatrice et Bénédicte*  
Hector Berlioz

*Une éducation  
manquée*  
Emmanuel Chabrier

*Le Villi*  
Giacomo Puccini

**1966**

*The Judgment of  
St. Francis*  
Nicolas Flagello  
(World Premiere)

*The Impresario*  
W. A. Mozart

*Dido and Aeneas*  
Henry Purcell

**1967**

*Piccola musica notturna  
/ Volo di notte*  
Luigi Dallapiccola  
(New York Premiere)

*Hamlet*  
Ambroise Thomas

*La rondine*  
Giacomo Puccini

**1968**

*Medea* in Triplicate:  
*Medea* (scene)  
Euripides

*Médée* (Act 1)  
Luigi Cherubini

*Médée*  
Darius Milhaud

*Mignon*  
Ambroise Thomas

*Lucio Silla*  
W. A. Mozart

**1969**

*Goyescas*  
Enrique Granados

*Thaïs*  
Jules Massenet

*Così fan tutte*  
W. A. Mozart

**1970**

*L'Amico Fritz*  
Pietro Mascagni

*The Magic Flute*  
W. A. Mozart

**1971**

*Arlecchino*  
Ferruccio Busoni

*La Guerra*  
Renzo Rossellini

*The Crucible*  
Robert Ward

*Cendrillon*  
Jules Massenet

*L'Arlésienne*  
Georges Bizet

*The Kiss*  
Bedřich Smetana

**1972**

*Il matrimonio segreto*  
Domenico Cimarosa

*Boulevard of Solitude*  
Hans Werner Henze  
(New York Premiere)

*The Marriage  
of Figaro*  
W. A. Mozart

**1973**

*Mavra*  
Igor Stravinsky

*Suor Angelica*  
Giacomo Puccini

*L'italiana in Algeri*  
Gioachino Rossini

*Il tabarro*  
Giacomo Puccini

*Gianni Schicchi*  
Giacomo Puccini

**1973**

*Schwanda  
the Bagpiper*  
Jaromir Weinberger

**1974**

*The Nightingale*  
Igor Stravinsky

*The Medium*  
Gian Carlo Menotti

*Don Pasquale*  
Gaetano Donizetti

*Sganarelle*  
Walter Kaufmann

*Le pauvre matelot*  
Darius Milhaud

*The Abduction  
from the Seraglio*  
W. A. Mozart

**1975**

*Così fan tutte*  
W. A. Mozart

*The Marriage  
of Figaro*  
W. A. Mozart

**1976**

*Street Scene*  
Kurt Weill

**1977**

*The Four Ruffians*  
Ermanno  
Wolf-Ferrari

**1978**

*Italian Straw Hat*  
Nino Rota  
(New York Premiere)

**1979**

*News of  
the Day*  
Paul Hindemith  
(New York Premiere)

**1980**

*Betrothal in a  
Monastery*  
Sergei Prokofiev

**1981**

*Suor Angelica*  
Giacomo Puccini

*Die Kluge*  
Carl Orff

**1982**

*The Taming of  
the Shrew*  
Hermann Goetz  
(New York Premiere)

*Le mariage aux  
lanternes*  
Jacques Offenbach

*Eine florentinische  
Tragödie*  
Alexander von  
Zemlinsky  
(American  
Premiere)

**1983**

*Renard*  
Igor Stravinsky

*Sancta Susanna*  
Paul Hindemith  
(American Premiere)

*The Ring of Polycrates*  
Erich Korngold

**1984**

*Amelia Goes to  
the Ball*  
Gian Carlo Menotti

*Gianni Schicchi*  
Giacomo Puccini

**1985**

*The Inquisitive  
Women*  
Ermanno  
Wolf-Ferrari

*The Nose*  
Dmitri Shostakovich

*Feuersnot*  
Richard Strauss  
(New York Premiere)

**1986**

*The English Cat*  
Hans Werner Henze  
(New York Premiere)

**1987**

*Cérubin*  
Jules Massenet  
(American Premiere)

**1988**

*La fedeltà premiata*  
Franz Joseph Haydn  
(American Premiere)

*Le rossignol*  
Igor Stravinsky  
*Arlecchino*  
Ferruccio Busoni

**1989**

*Dialogues of  
the Carmélites*  
Francis Poulenc  
*The Rake's Progress*  
Igor Stravinsky

**1990**

*Countess Maritza*  
Emmerich Kálmán

*Cornet Christoph  
Rilke's Song  
of Love and Death*  
Siegfried Matthus  
(American Premiere)

**1991**

*The Taming of  
the Shrew*  
Vittorio Giannini

*Triptych: Naboth's  
Vineyard,  
Shadowplay,*

*Sonata about  
Jerusalem*  
Alexander Goehr  
(North American  
Premiere)

**1992**

*La scala di seta*  
Gioacchino Rossini  
*L'Occasione fa il ladro*  
Gioacchino Rossini

*The Yellow Wallpaper*  
Ronald Perera  
(New York Premiere)

**1993**

*Iphigénie en Tauride*  
Christoph Willibald  
von Gluck

*Mabagonny Songspiel*  
Kurt Weill

*The Tsar Has His  
Photograph Taken*  
Kurt Weill

**1994**

*The Turn of  
the Screw*  
Benjamin Britten

*Une éducation  
manquée*  
Emmanuel Chabrier

*Miss Julie*  
Ned Rorem

**1995**

*Die lustigen Weiber von Windsor*  
Otto Nicolai  
*Six Characters in Search of an Author*  
Hugo Weisgall

**1996**

*L'air Nell'imbarazzo*  
Gaetano Donizetti  
*Il campanello di notte*  
Gaetano Donizetti  
*Albert Herring*  
Benjamin Britten

**1997**

*Rappaccini's Daughter*  
Daniel Catan  
(New York Premiere)  
*Postcard from Morocco*  
Dominick Argento

**1998**

*Two Widows*  
Bedřich Smetana  
*Savitri*  
Gustav Holst  
*Trouble in Tabiti*  
Leonard Bernstein

**1999**

*Le comte Ory*  
Gioacchino Rossini  
*A Death in the Family*  
William Mayer

**2000**

*Il matrimonio segreto*  
Domenico Cimarosa  
*The House of the Seven Gables*  
Scott Eylerly  
(World Premiere)

**2001**

*The Rape of Lucretia*  
Benjamin Britten  
*Amelia Goes to the Ball*  
Gian Carlo Menotti  
*Roman Fever*  
Robert Ward  
(New York Premiere)

**2002**

*Der Wildschütz*  
Albert Lortzing  
*The Seagull*  
Thomas Pasatieri  
(New York Premiere)

**2003**

*Béatrice et Bénédicte*  
Hector Berlioz  
*A Midsummer Night's Dream*  
Benjamin Britten

**2004**

*Mirandolina*  
Bohuslav Martinů  
(American Premiere)  
*A Month in the Country*  
Lee Hoiby

**2005**

*Zemire und Azor (Beauty and the Beast)*  
Louis Spohr  
*Riders to the Sea*  
Ralph Vaughan Williams  
*A Dinner Engagement*  
Lennox Berkeley

**2006**

*Cendrillon*  
Jules Massenet  
*Lord Byron's Love Letter*  
Raffaello de Banfield  
(New York Premiere)  
*The Village Singer*  
Stephen Paulus

**2007**

*Litaliana in Londra*  
Domenico Cimarosa  
(American Premiere)  
*Griffelkin*  
Lukas Foss

**2008**

*Street Scene*  
Kurt Weill  
*Later the Same Evening*  
John Musto  
(New York Premiere)

**2009**

*Die Fledermaus*  
Johann Strauss II  
*Pénélope*  
Gabriel Fauré

**2010**

*Summer and Smoke*  
Lee Hoiby  
*The Marriage of Figaro*  
W. A. Mozart

**2011**

*El amor brujo*  
Manuel De Falla  
*La vida breve*  
Manuel De Falla  
*Così fan tutte*  
W. A. Mozart

**2012**

*The Ghosts of Versailles*  
John Corigliano  
*Tbaïs*  
Jules Massenet

**2013**

*The Rise and Fall of the City of Mabagonny*  
Kurt Weill  
*The Mother of Us All*  
Virgil Thomson

**2014**

*Orlando Paladino*  
Franz Joseph Haydn  
*Macbeth*  
Ernest Bloch  
(American Premiere of Original French Version)

**2015**

*The Magic Flute*  
W. A. Mozart  
*The Dangerous Liaisons*  
Conrad Susa

**2016**

*Persée et Andromède*  
Jacques Ibert  
(American Premiere)  
*L'enfant et les sortilèges*  
Maurice Ravel  
*La clemenza di Tito*  
W. A. Mozart

**2017**

*Der Zigeunerbaron (The Gypsy Baron)*  
Johann Strauss II  
*Cendrillon*  
Nicolo Isouard

**2018**

*La Cenerentola*  
Gioacchino Rossini  
*I due timidi*  
Nino Rota  
*Suor Angelica*  
Giacomo Puccini

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Based on the novel by **Judith Rossner**

Libretto by **J. D. McClatchy**

**George Manahan** (BM '73, MM '76), Conductor

**Thaddeus Strassberger**, Director

**Paul Tate dePoo III**, Scenic Designer

**Terese Wadden**, Costume Designer

**JAX Messenger**, Lighting Designer

**Anne Ford-Coates**, Hair and Makeup Designer

**William Tracy**, Head of Opera Musical Studies

**Jackson McKinnon**, Assistant Conductor and Chorus Master

**James Blaszkowski**, Associate Director

**Kathryn Labouff**, English Diction Coach

**Kathleen Stakenas**, Production Stage Manager

**Tinc Productions**, Production Management

There will be one 20-minute intermission.

*Manhattan School of Music's opera productions are supported, in part, by a generous grant from the Fan Fox and Leslie R. Samuels Foundation and by the Joseph F. McCrindle Endowment for Opera Productions at Manhattan School of Music.*

## ***DIRECTOR'S NOTE***

In developing this production, it became apparent that the characters in the 19th-century story are not remote, not of a different time, but of our own. Emmeline's America is our America. Lack of access to affordable healthcare isn't a struggle only for the poorest; millions of people are just one missed paycheck away from eviction or foreclosure.

Emmeline never believed in the American Dream; it had died before it could reach her forsaken corner of the world. All she wanted was to be loved and to offer the love she had inside her, but the dark shadow of poverty, addiction, and political corruption denied her even this most basic desire.

As the ideas for this production were formulating and Tobias Picker and I were in dialogue, he was very encouraging and believed that new aspects of the story could indeed be revealed by shifting the time period. We have updated the language of the libretto and the physicality of the performances in order to reveal the contemporary themes that are already woven into the tapestry of words and music of this deeply affecting opera. In the original story, religious fervor resulted in subjugation. The role that religion and the concept of sin play in today's society has diminished. The number of family planning options has increased and new ways of thinking about how fate and free will affect our lives have developed.

The most vulnerable are still easy targets for sexual predators, but there have been profound societal changes when discussing the sexuality of a 14-year-old girl in relationship to her 30-something manager at work: the concept of consent and culpability in such situations has shifted over time.

*Emmeline* is a classical tragedy of our times, with a character whose destiny seems to have been written before she even had a voice. She longs for love in a loveless world; the brief moments of joy that she feels when she is nearing what she thinks is love are overshadowed by the pain of having lost it entirely.

—*Thaddeus Strassberger*

# THE CAST

<i>Emmeline Mosher</i>	April 25 & 27	April 26 & 28
<i>Matthew Gurney</i>	<b>Madalyn Luna</b>	<b>Blair Cagney</b>
<i>Mr. Maguire</i>	<b>Samuel White</b>	<b>Philippe L'Esperance</b>
<i>Aunt Hannah Watkins</i>	(PS '18)	(MM '17)
<i>Henry Mosher</i>	<b>Laureano Quant</b>	<b>Jimin Park</b>
<i>Mrs. Bass</i>	<b>Elisabeth Harris</b>	<b>Alanna Fraize</b>
<i>Sophie</i>	<b>Yi Yang</b>	<b>Weichang Wang</b>
<i>Harriet Mosher</i>	<b>Gabriella Chea</b>	<b>Erin Reppenhagen</b>
<i>Pastor Avery</i>	<b>Kelly Singer</b>	<b>Katharine Burns</b>
<i>Hooker</i>	<b>Emilyn Badgley</b>	<b>Hannah Friesen</b>
<i>Simon Fenton</i>	(MM '18)	
<i>Ella Burling</i>	<b>Robert Ellsworth Feng</b>	<b>Robert Ellsworth Feng</b>
	<b>Yi Yang, cover</b>	
	<b>Alexander Mason</b>	<b>Alexander Mason</b>
	<b>Esteban Zuniga, cover</b>	
	<b>Seung Chan Hong</b>	<b>Seung Chan Hong</b>
	<b>Eunsung Lee, cover</b>	
	<b>Ann Marie Bjerke</b>	<b>Ann Marie Bjerke</b>
	<b>Ruolin Zhang, cover</b>	

## CHORUS

**Bridget Casey, soprano**  
**Shelby Cody, soprano**  
**Lauren Curet, soprano**  
**Melanie Spector, soprano**  
**Ruolin Zhang, soprano**

**Sophie Blatt, mezzo-soprano**  
**Sarah Brownawell, mezzo-soprano**  
**Corinne DeJong, mezzo-soprano**  
**Shu Li, mezzo-soprano**  
**Natalie Rumer, mezzo-soprano**

## SUPERNUMERARIES

**Zachary Brown**  
**Tyler Green**  
**Shantal Martin**  
**Evgenia Truksa**  
**Christian Ohlenschlaeger**

## CHILD

### SUPERNUMERARIES

**Clara Shikany**  
**Jakub Vacin**  
**Jivan Ramesh**  
**Lydia Bach**  
**Stuti Lama**

# SYNOPSIS

## ACT I. 20 years ago

### Scene 1. *The baby's funeral*

Henry Mosher, a man fallen on hard times, has lost his baby only days after she was born. Several other Mosher children—Emmeline, the oldest at 13—and their mother, Sarah, mourn their loss. Henry Mosher's sister, Hannah, a deeply troubled woman, berates him for his weakness and urges him to send Emmeline to work in the textile mills in Massachusetts, in the hope of earning money to send home to save the family. Henry doesn't like this idea, but Hannah persists and takes the frightened girl away.

### Scene 2. *The factory*

Hooker, a factory foreman, interviews young women who have come to be hired. One girl, Ella Burling, is summarily dismissed because she has a small child in tow. Hannah accompanies Emmeline up to Hooker and answers his questions for her. Emmeline is hired and told she will live in Mrs. Bass's dormitory. She is put to work at once. Sophie, an older girl, shows Emmeline how to work the machines. Soon, Mr. Maguire, the factory supervisor, notices Emmeline and begins to speak with her. Almost before it has begun, their conversation is swallowed up by the loud clatter of the mill.

### Scene 3. *The dormitory*

Dinner has just finished, and Mrs. Bass is directing the girls to tidy up before some television and off to bed. Before retiring herself, she tries to comfort the new girl, Emmeline, whose exhaustion is obvious. Sophie and Emmeline have formed a friendship, and Sophie tells her more about how things really work behind the scenes at the factory. Together, the two girls fantasize of wealth and freedom. Sophie warns Emmeline, who seems a bit naïve, to stay away from Maguire, a married man with a well-deserved dangerous reputation.

### Scene 4. *The library*

Taking Mr. Maguire's suggestion to check out the local library, Emmeline nervously hopes that she might run into him there. She is not disappointed. He arrives and strikes up a conversation. They both find the whole encounter both strangely exciting and incredibly awkward. When Emmeline teases him about marrying the boss's daughter, Maguire complains about his wife's coldness and their sexless marriage, saying that married life isn't as romantic as it seems. His interest in Emmeline continues to grow. He is aware of the inappropriateness of the intimacy that he is pursuing with such a young employee yet feels he is unable to control his desire for her.

### **Scene 5. *Emmeline alone***

As time passes, Emmeline misses her family yet is becoming more independent and self-confident. She is able to send some money home to them each month. But her thoughts always seem to fly to Maguire. She flirts with him and is aroused by his interest in her. She feels valuable and begins to understand that the currency she possesses has real value.

### **Scene 6. *Back at the library***

The seduction of Emmeline continues. Maguire has groomed the young woman into feeling more and more comfortable around him. He finds it tricky to get out of the house with his wife and kids but has made an effort to continue pursuing Emmeline. He knows his urges are dangerous yet cannot seem to control himself. Emmeline, flattered by his attention, feels both attracted to him and uneasy. Her sexuality is developing but she is too young to give her consent. The tension is palpable.

### **Scene 7. *A birthday party***

At the factory, Mrs. Bass and the young women prepare a birthday party for the owner, Mr. Summers. Sophie questions Emmeline about what happened between her and Maguire, but Emmeline is not forthcoming. Mr. Summers arrives along with Maguire and his wife. Emmeline is suddenly stricken by the realization that she was duped by Maguire's seduction. As Emmeline's friends gather around her, Sophie realizes Emmeline is pregnant and accuses Maguire of having ruined her. Mrs. Bass defends Emmeline—she refutes the assertion that Emmeline was led astray, saying rather that she has been raped by a predator. Hooker insists the girl be sent away. Maguire gives Emmeline some money, and Maguire's wife comforts Emmeline before storming off angrily, realizing that her husband's unfaithfulness and sexual indiscretion continue unchecked. Aunt Hannah is called to come pick Emmeline up, as she is clearly unwell and unfit for work in her present condition.

### **Scene 8. *Aunt Hannah's house***

Emmeline is in labor. Hannah tells her the couple who will adopt her baby are downstairs waiting. Distraught, Emmeline pleads that her child not be taken from her. Unable to afford proper neonatal care or any hospital bills, Emmeline is at the mercy of her family. As Emmeline's contractions intensify, Hannah delivers the baby herself.

## ACT II. *Now*

### Scene 1. *Emmeline's childhood living room*

Emmeline's mother suffers from multiple physical ailments and has also completely checked out, no longer engaging with anyone in her family. Emmeline still wonders what happened to the baby she never knew, and she imagines the life her lost daughter may be leading. Emmeline has no connection to either her mother or child and has fallen into a deep depression. She is surrounded by children, none of whom are her own, which only amplifies the sense of longing that she feels. Her father, Henry, announces that another new boarder has arrived. He urges Emmeline to marry Simon Fenton, a mildly successfully local business owner. Emmeline declares she will never marry, as Fenton presses his own case. When the new boarder, a handsome young construction worker named Matthew Gurney, arrives he seems less interested in work and more interested in Emmeline. She strikes up a conversation with him. Matthew admits he never really learned to read, and Emmeline offers to teach him. While she is teaching Matthew to read, he reveals to Emmeline that he has fathered a child back home in Kansas but abandoned it. When he asks Emmeline if she has any secrets, she answers no. She finds Matthew alluring and not at all threatening to her. His simplicity is disarming her defenses somehow, and she feels the dark clouds are lifting over her life even if just a bit. Just when she feels like she might have some security or stability with Matthew, her father announces that the highway men are moving out and that Matthew will soon be going. He refuses to go and declares his love for Emmeline, asking her to marry him as a show of seriousness. Mr. Mosher protests that Matthew is too young and unreliable—but the couple don't listen to his protests. Matthew, stressed out at the idea of commitment, storms out.

### Scene 2. *A gas station parking lot*

Emmeline chases after him. Matthew calms down a bit and tells her he can see the future more clearly and see the house he will build them. Hesitant, Emmeline asks if he doesn't want to know more about her, about her past. He tells her she came to life only when she met him. She tells him she is pregnant. Then, in a spontaneous outburst, her secret past bursts out incoherently, but Matthew isn't bothered by that.

### **Scene 3.** *The wedding*

The family gathers at church as the choir sings a hymn. Pastor Avery officiates the marriage ceremony before the bride and groom. Emmeline's sisters Harriet and Rachel and a few other women talk spitefully among themselves about Emmeline and the groom. As the service ends, photos are taken, and the crowd congratulates the newlyweds.

### **Scene 4.** *Matthew's newly built house*

A winter chill sets in. Matthew surprises Emmeline by starting to build them a house to live in. Harriet coldly sends a message that their mother has died. Harriet, never missing a chance to antagonize her sister, turns up and accuses Emmeline of somehow being responsible for their mother's death. When Harriet mentions that Aunt Hannah will be coming for the funeral, Emmeline is frightened that Hannah will drag old skeletons out of the closet.

### **Scene 5.** *Mosher home, following their mother's funeral*

Pastor Avery leads the family, neighbors, and friends in prayer as the guests continue to arrive at the house. When Emmeline confesses she was afraid Hannah might disapprove of her happiness, Hannah tells her she has redeemed her good name and asks to be introduced to her husband. When Matthew tells Hannah his name she stands as if frozen. Emmeline is worried. Hannah questions Matthew about his background, finally revealing to the horrified crowd that Matthew is in reality Emmeline's lost child. Emmeline is crushed. Matthew doesn't know how to react.

### **Scene 4.** *An uncomfortable place*

Matthew turns on Emmeline, who is still sobbing convulsively. He accuses her of having kept the truth from him—"You never told me the truth"—to which she replies that she never knew the truth and begs him to stay. She cannot bear to lose him all over again. Matthew, disgusted, backs away from her. Disgusted and overwhelmed at the thought that he has fathered a child with his own mother, he becomes violent and destructive.

### **Scene 5.** *The clinic*

Angry women's voices are heard cursing her and accusing her of a terrible sin. The Pastor offers her money. With sudden rage, Emmeline refuses their judgment, their money, their ultimatum. She refuses to leave. She had finally gotten what she always wanted—her child, and now he is gone. Tragedy wrapped in tragedy, Emmeline slowly realizes that she has lost everything and is about to lose even more. She is utterly alone.

—Adapted by Thaddeus Strassberger from original synopsis by J. D. McClatchy

## PROGRAM NOTE

Writing in 1978 for the *New Yorker*, the illustrious Andrew Porter described Tobias Picker as “a genuine creator, with a fertile unforced vein of invention and the ability to hold one’s attention on everything that he made happen.” That opinion—from when Picker was a Ph.D. student at Princeton studying with Milton Babbitt—holds true to this day. Born in New York in 1954, Picker had earned previous degrees studying at Manhattan School of Music with Charles Wuorinen and at the Juilliard School with Elliott Carter. In those days he was writing mostly chamber music, combining his love of Brahms and Stravinsky with explorations of serial technique—always with a dramatic thrust.

Already Picker was a greatly sought-after young composer, and the demand grew as he branched out into symphonic music, with commissions from major orchestras throughout the country. A plethora of awards ensued—the Bearns Prize from Columbia University, a Charles Ives Scholarship, a Guggenheim Fellowship, and National Endowment for the Arts Fellowships—as did prestigious composer residencies with the Houston Symphony (their first composer-in-residence), the Santa Fe Chamber Music Festival, and the Pacific Music Festival in Japan. *Old and Lost Rivers*, which became one of his most popular works in its orchestral version, was a product of his Houston residency, as were his Second and Third Symphonies.

A whole series of works for voice led Picker in the direction of opera: songs, *The Encantadas* for actor and orchestra, Symphony No. 2 for soprano and orchestra, and *The Rain in the Trees* for soprano, flute, and orchestra. But also, says Picker, “Even my second piano concerto, *Keys to the City*, written for the 100th birthday of the Brooklyn Bridge, and the tone poem *Old and Lost Rivers* all told a story. In each of these pieces I was preparing myself to write an opera.”

If the idea of writing an opera had been percolating for years, a commission from the Santa Fe Opera in 1993 provided the impetus. The resulting *Emmeline*, begun in late summer 1994 and essentially completed five months later, launched one of the most effective and acclaimed facets of Picker’s career. He now has four more highly successful operas to his credit: *Fantastic Mr. Fox* (Los Angeles Opera commission), *Thérèse Raquin* (Dallas Opera, San Diego Opera, Opéra de Montréal co-commission), *An American Tragedy* (Metropolitan Opera commission), and *Dolores Claiborne* (San Francisco Opera commission). Even when he’s not writing opera, his imagination heads in that direction, as in his recent *Opera Without Words*, premiered in 2016 by the National Symphony Orchestra led by Christoph Eschenbach.

Picker, who had been searching for a suitable opera subject since 1982, describes how he stumbled upon the story of *Emmeline* in August 1990: “It was a hot summer evening, late at night in front of the TV. I was channel-surfing and happened on a PBS documentary in *The American Experience* series called *The Sins of Our Mothers*. It told the life story of a Maine woman, born in the 1820s, who had unwittingly married the son she’d given birth to at the age of 14. Her son fled when the truth was discovered, and she lived the rest of her days completely ostracized from her community in Fayette, Maine, where she died many years later in abject poverty. . . . Here was my opera! . . . It was as if Emmeline had spoken directly to me.”

As it happened, Judith Rossner (famed author of *Looking for Mr. Goodbar*) had written a novel in 1980 based on the factual events of Emeline Bachelder Gurney’s life, and, with her permission, Tobias Picker brought in poet J. D. McClatchy to adapt her story into a libretto. McClatchy said he was not worried about researching the original Emeline, because an operatic character doesn’t need to be historically accurate, but for the setting he researched mill life in the 19th century and the treatment of young women. He also relied on the Bible to reflect the era’s Puritanical beliefs.

“Whatever the known facts of the historical Emmeline Mosher’s life were,” wrote McClatchy, “in Judith Rossner’s novel they were reimagined so that the woman’s inner life was given a moral shape. Now that she is the heroine of an opera, the form’s own traditions have further changed her. The shape of her life will seem more fated, the force of her character more poignant. What gives a new edge to Emmeline is the stage tradition she joins. She doesn’t sing until, in the opera’s second scene, someone takes an interest in her. It is love that draws out her song, and her singing imagines a life. Like operatic heroines from *Norma* to *Butterfly*, she looks to love for redemption and conjures it with her voice until, in the end, it betrays her.”

Much later, when *Emmeline* was revived by the St. Louis Opera in 2015, Picker revealed the novelist’s thoughts on the opera in an interview, “It pleases me to remember running into Judith Rossner during the final rehearsals. She said she had first been annoyed by how I had changed material she had worked hard on. But by now, she said, having seen and heard it on stage, she had come to prefer our version to her own.”

*Emmeline* is structured in two acts whose events correspond, separated by 20 years. Wrote McClatchy, “In both she falls in love with the wrong man, the first time through weakness and the second time through need. The repetition turns her decisions into a terrible, unrelenting curse. But at the end of the opera, Emmeline defies both her society and her fate. She would prefer to live in ‘sin,’ and ignores the judgment passed on her. Bravely, she refuses to yield to others and triumphs in her very survival. Ironically, the moment she is a free woman at last is also her undoing.”

Picker was thoroughly grateful for McClatchy’s masterful libretto, on which they worked closely together and “which gave me the structure and words to make my opera ‘sing.’” Picker composed by living out all the feelings of each character, and, he said, “at times it was painful. I became Emmeline. I became Maguire. I became Matthew.” If the audience could experience his own visceral reaction to their complex, primal emotions, he was sure the opera would succeed.

The composer created a whole web of leitmotifs that portray and then recall moments in the characters’ lives. He used only one actual quotation—the hymn *Rock of Ages* in the wedding scene—but all the other music is original. The women’s chorus does sing the words of an actual 1840s mill song in Act I, Scene 7, originally sung to music from Mozart’s *Magic Flute*, but Picker here provides his own music. He also notes that he loosely derived Act II’s transition between Scenes 2 and 3 from ancient Biblical cantillation notations for Psalm 23, and that the ensuing scene draws on this ancient music as the chorus intones his own setting of the 23rd Psalm.

Picker did not set out to create an “American sound,” but what many perceive as American may be “a certain liveliness of rhythm and pulse—itsself an amalgam of many bloods from many lands. There’s a lot of pulsating music in *Emmeline*.” He points to the “Revelation Scene” in Act II, Scene 4, saying, “you can feel this insistent pulse, which is actually the return of music which occurs in the orchestra at the beginning of Act II, during Emmeline’s aria to her mute mother about her imaginary daughter Maryanne. I felt the heart of mother and son beating as one.”

The premiere by the Santa Fe Opera on July 27, 1996, conducted by George Manahan, starred Patricia Racette, who convincingly played both the naive 13-year-old Emmeline in the first act and the impassioned, anguished adult in the second. The opera garnered rave reviews and was broadcast on PBS’s *Great Performances* in 1997, issued as a CD in 1998, and performed by the New York City Opera in a production hailed as “one of the most significant events of 1998.” It also won raves at the time of its chamber-orchestra

version premiere in 2009 with New York's Dicapo Opera Theatre: "With its poetic, streamlined libretto and Mr. Picker's vivid score, this two-hour opera is continuously gripping, without a wasted note." Accolades for the St. Louis Opera's major new production in 2015 proclaimed *Emmeline* "a work of gripping emotional intensity and extraordinary musical expressivity" (*Dallas Morning News*), "one of the best operas written in the past 25 years" (*Wall Street Journal*), and "the greatest American opera of the 20th century" (*St. Louis Post-Dispatch*). Critics still wonder why *Emmeline* hasn't received as many performances as it should, but the Manhattan School of Music performances go a long way in contributing to its revival.

—Program note ©Jane Vial Jaffe

# ABOUT THE ARTISTS

## Tobias Picker, Composer

Tobias Picker, whose music has been described as “displaying a distinctively soulful style that is one of the glories of the current musical scene” (*BBC Music Magazine*), has drawn performances and commissions by the world’s leading musicians, orchestras, and opera houses. Born in New York City in 1954, he studied composition with Charles Wuorinen and received his BM degree from MSM in 1976.

Picker’s operas have been commissioned by the Santa Fe Opera (*Emmeline*), the LA Opera (*Fantastic Mr. Fox*), the Dallas Opera (*Thérèse Raquin*), San Francisco Opera (*Dolores Claiborne*), and the Metropolitan Opera (*An American Tragedy*). His operas have gone on to be produced by New York City Opera, San Diego Opera, L’Opéra de Montréal, Chicago Opera Theater, Covent Garden, Opera Holland Park, English Touring Opera, the Glimmerglass Festival, and many other distinguished companies. Opera Theatre of St. Louis’s 2015 production of *Emmeline* garnered universal acclaim as “a work of gripping emotional intensity and extraordinary musical expressivity” (*Dallas Morning News*) and “the greatest American opera of the 20th century” (*St. Louis Post-Dispatch*). In 2020, Opera Theater of St. Louis will premiere Picker’s sixth opera, *Awakenings*, based on the book by Oliver Sacks.

In addition, Picker has composed numerous symphonic works, commissioned and performed by the BBC Symphony Orchestra, Chicago Symphony, Cleveland Orchestra, Helsinki Philharmonic, L’Orchestre de Paris, Munich Philharmonic, National Symphony Orchestra, New York Philharmonic, Opéra de Montréal, Philadelphia Orchestra, San Francisco Symphony, Vienna RSO, and Zurich Tonhalle among others. In addition to three symphonies, he has composed concertos for violin, viola, cello, oboe, and four piano concertos and a ballet, *Awakenings* (2010), commissioned by the Rambert Dance Company.

Tobias Picker’s discography includes such labels as Sony Classics, Virgin Classics, Angel, Chandos, Ondine, Albany, Wergo, and three upcoming releases including debut recordings of *Dolores Claiborne* (NAXOS) and *Fantastic Mr. Fox* (BMOP Sound). Mr. Picker has received numerous prestigious awards and prizes and was elected to lifetime membership in the American Academy of Arts and Letters in 2012. He has been composer-in-residence of the Houston Symphony (1985–1990), the Santa Fe Chamber Music Festival, and the Pacific Music Festival and, since 2016, has served as Artistic Director of Tulsa Opera. His music is published exclusively by Schott Helicon Music Corporation.

## George Manahan (BM '73, MM '76), Conductor

George Manahan is in his ninth season as Director of Orchestral Activities at Manhattan School of Music, as well as Music Director of the American Composers Orchestra and the Portland Opera. He served as Music Director of the New York City Opera for 14 seasons and was hailed for his leadership of the orchestra. He was also Music Director of the Richmond Symphony (VA) for 12 seasons.

Recipient of Columbia University's Ditson Conductor's Award, Mr. Manahan was also honored by the American Society of Composers and Publishers (ASCAP) for his "career-long advocacy for American composers and the music of our time." His Carnegie Hall performance of Samuel Barber's *Antony and Cleopatra* was hailed by audiences and critics alike. "The fervent and sensitive performance that Mr. Manahan presided over made the best case for this opera that I have ever encountered," said the *New York Times*.

Mr. Manahan's guest appearances include the Orchestra of St. Luke's and the Jerusalem Symphony Orchestra, as well as the symphonies of Atlanta, San Francisco, Hollywood Bowl, and New Jersey, where he served as acting Music Director for four seasons. He has been a regular guest with the Curtis Institute and the Aspen Music Festival, and has also appeared with the opera companies of Seattle, Philadelphia, San Francisco, Chicago, Santa Fe, Paris, Sydney, Bologna, St. Louis, the Bergen Festival (Norway), and the Casals Festival (Puerto Rico).

His many appearances on television include productions of *La Bohème*, *Lizzie Borden*, and *Tosca* on PBS. Live from Lincoln Center's telecast of New York City Opera's production of *Madama Butterfly*, under his direction, won a 2007 Emmy Award.

George Manahan's wide-ranging recording activities include the premiere recording of Steve Reich's *Tebillim* for ECM; recordings of Edward Thomas's *Desire Under the Elms*, which was nominated for a Grammy; Joe Jackson's *Will Power*; and Tobias Picker's *Emmeline*. He has conducted numerous world premieres, including Charles Wuorinen's *Haroun and the Sea of Stories*, David Lang's *Modern Painters*, Hans Werner Henze's *The English Cat*, Tobias Picker's *Dolores Claiborne*, and Terence Blanchard's *Champion*.

He received his formal musical training at Manhattan School of Music, studying conducting with Anton Coppola and George Schick, and was appointed to the faculty of the school upon his graduation, at which time

the Juilliard School awarded him a fellowship as Assistant Conductor with the American Opera Center. Mr. Manahan was chosen as the Exxon Arts Endowment Conductor of the New Jersey Symphony the same year he made his opera debut with the Santa Fe Opera, conducting the American premiere of Arnold Schoenberg's *Von Heute Auf Morgen*.

## **Thaddeus Strassberger, Director**

Thaddeus Strassberger's recent new productions include *Carmen* (Danish National Opera); *La clemenza di Tito* (LA Opera); and *Greek Passion, The Passenger*, and *Satyagraha* (Ekaterinburg State Opera, Russia). Upcoming productions are *Silent Light*, a new work by Paola Prestini and Royce Vavrek (Banff Centre), *Rusalka* (Staatstheater Kassel), *La fanciulla del West* (NCPA Beijing), *Nabucco* with Plácido Domingo (Palau de las Arts, Valencia), and *Turandot* (Oper im Steinbruch Festival, Austria). He made his Covent Garden debut with *I due Foscari* starring Plácido Domingo, who also appeared in 2017 in his widely acclaimed staging of *Nabucco* in Los Angeles, first seen at the Washington National Opera.

Thaddeus Strassberger directed and designed the world premiere of the opera *JFK* by David T. Little and Royce Vavrek for Fort Worth Opera and Opéra de Montréal, as well as *Rigoletto*, *Andrea Chénier*, and *The Voyage of Edgar Allan Poe* (Staatstheater Braunschweig); *I due Foscari* (Theater an der Wien, LA Opera, Palau de las Arts, Valencia); *Le nozze di Figaro*, *The Rape of Lucretia*, and *Don Giovanni* (Norwegian Opera); and *Les Huguenots*, *Der ferne Klang*, *Le roi malgré lui*, *Oresteia*, *The Wreckers*, and *Demon* (Bard Summerscape). The recipient of the European Opera Prize for direction and design in 2005, Thaddeus Strassberger earned a degree in engineering from Cooper Union in New York City and received a Fulbright Fellowship to complete the Corso di Specializzazione per Scenografi Realizzatori at the Accademia Teatro alla Scala in Milan in 2001.

## **Paul Tate dePoo III, Scenic Designer**

Paul Tate dePoo III is a New York-based scenic, production, and projection designer. Select production credits include *Titanic* (Broadway, Signature, OD Seoul); *The Music Man*, *The Who's Tommy* (The Kennedy Center); *Così fan tutte* (Santa Fe Opera); *Big Apple Circus* (NYC); *The Turandot Project* and *Demon* (Bard Summerscape); *Grand Hotel*, *A Little Night Music*, *Blackbeard*, *Crazy for You* (Signature Theater); *Porgy and Bess* (South Florida Symphony Orchestra); *Trouble in Tabiti* (Boston Lyric Opera); *Alcina*, *Orlando* (R. B. Schlather); *The Music Man*, *Thoroughly Modern Millie*, *Guys and Dolls*, *A Sign of the Times*

(Goodspeed); *Bridges of Madison County* (Philadelphia Theatre Company); *Murder on the Orient Express*, *The Sound of Music*, *Evita*, *Josephine* (Asolo); Centennial Opening, *Guys and Dolls*, *Singin' in the Rain*, *Jersey Boys*, *Unsinkable Molly Brown*, *Jesus Christ Superstar*, *Young Frankenstein* (Muny); *A Sign of the Times*, *War of the Roses* (Delaware Theatre Company); *The Rocky Horror Picture Show* (Yale); and extensive off-Broadway productions. Paul is currently a Helen Hayes, Seoul Music, and St. Louis Theatre Circle award nominee and the recipient of multiple Broadway World awards around the country.

## **Terese Wadden, Costume Designer**

Terese Wadden is a Brooklyn-based costume designer. Recent credits include *Oklahoma!* (Broadway and St. Ann's Warehouse), *Peter Pan* (Bard Summerstage), *A Quiet Place* (Curtis Institute of Music), *Acquanetta* (Prototype Festival), and *The Wake World* (Opera Philadelphia). She has designed costumes for *Il Farnace* (Spoleto Festival USA), *Dr. Atomic* (Curtis Institute of Music), David Lang's *The Little Match Girl Passion* (Perez Museum, Miami and Jack Shainman Gallery: The School, Kinderhook, New York), Philip Glass's *In the Penal Colony* (Boston Lyric Opera), *Pyramus and Thisbe* (Canadian Opera Company), and the Handel operas *Orlando* and *Alcina* (WhiteBox Art Center). Her work has been seen at the Glimmerglass Festival, Tanglewood, Lyric Opera of Chicago, Chicago Opera Theater, New York City Opera, Opera Colorado, Central City Opera, Portland Opera, Baryshnikov Arts Center, Mark Taper Forum, Brooklyn Academy of Music, National Sawdust, LA Opera at RedCat, and San Francisco Opera.

## **JAX Messenger, Lighting Designer**

JAX Messenger maintains a successful career as lighting designer for opera, theater, dance, and themed environments. He has lit productions for such companies as LA Opera (*La clemenza di Tito*), Den Jyske Opera (*Carmen*), Black Grace Dance (*Crying Men*), Pioneer Theatre (/i/), Minnesota Opera (*Dead Man Walking*), Austin Lyric Opera (*Carmen*), Opera Philadelphia (*The Wake World*), Against the Grain Theatre (*Orphée*), Curtis Institute of Music (*Dr. Atomic*, *Impressions of Pelléas*, *Don Giovanni*), the Canadian Opera Company (*Pyramus and Thisbe*), Boston Lyric Opera (*In the Penal Colony*), Bard SummerStage (*Oresteia*, *The Wreckers*, *The Turandot Project*, *Demon*, *Peter Pan*), R. B. Schlather (*Mother of Us All*, *Alcina*, *Orlando*, *The House Taken Over*), Adam H. Weinert (*MONUMENT*), China's Wanda Culture Industry Group (*Princess Butterfly*), Les Ballets Trockadero de Monte Carlo (*Laurencia*,

*Waltzpurgnacht, Majisimas*), Merola Opera (*Barber of Seville, Transformations*), the Washington Ballet (*Sleeping Beauty, Fluctuating Hemlines*, Shostakovich Concerto, *Don Quixote*), and the San Francisco Opera (*Requiem, The Elixir of Love for Families*), among others.

## **Anne Ford-Coates, Hair and Makeup Designer**

Anne Ford-Coates' Broadway designs include hair and makeup for *Oklahoma!* and *The Nap* and makeup design for *Frozen, A Bronx Tale, On Your Feet!, Disaster!, It Shoulda Been You* and *On the Twentieth Century*. Selected recent hair & makeup designs include *The Wolves* (Lincoln Center), *Gloria: A Life* (Daryl Roth Theater), *Mary Page Marlowe* (Second Stage Theater), *Marie, Dancing Still* (5th Avenue Theater, Seattle), *Peter Pan* and *Demon* (Bard Summerscape), *Fellow Travelers* (Prototype Festival), *Music Man* (Royal Opera House Muscat, Oman), *Little Dancer* (Kennedy Center), The Signature Plays *The Sandbox, Drowning* and *Funnyhouse of a Negro* (Signature Theater), *Silent Night, Sweeney Todd* and *Dead Man Walking* (The Atlanta Opera), *Guilty Mother* (On Site Opera), *Lost in the Stars & Candide* (Glimmerglass Festival), *Show Boat, Appomattox* and Francesca Zambello's production of Wagner's Ring Cycle (Washington National Opera). Anne was hair & makeup designer for Washington National Opera and Glimmerglass Festival for over a decade and has designed hundreds of productions for numerous American opera companies.

## **William Tracy, Head of Opera Musical Studies**

William Tracy received BM and MA degrees from California State University, Northridge. After being invited to apprentice at the San Francisco Opera he was engaged as coach-accompanist for the San Francisco Opera Center. For two years he was the assistant artistic director/resident conductor of Anchorage Opera in Alaska. Mr. Tracy has appeared in the Great Performers at Lincoln Center series and for the Metropolitan Opera Lectures. He has been principal coach for the Santa Fe Opera, Opera Theatre of St. Louis, Wolf Trap Opera, Kentucky Opera, Central City Opera, and PORTOpera, Maine, and accompanist for the Los Angeles Philharmonic, the San Francisco Symphony Chorus, and the Carmel Bach Festival. For fifteen years he was the principal pianist for the San Jose Symphony in California. In 2002 he joined the Manhattan School of Music faculty as head coach of the Opera Studio, where among his assignments he has overseen recorded performances of Pasatieri's *The Seagull*, Hoiby's

*A Month in the Country* and *Summer and Smoke*, Spohr's *Zemire und Azor*, Musto's *Later the Same Evening*, Thomson's *The Mother of Us All*, and Susa's *The Dangerous Liaisons*. In 2017, he led a team in the reconstruction of Nicholas Isouard's *Cendrillon*, which was produced by MSM Opera Theater and recorded by Albany Records.

## **Jackson McKinnon, Assistant Conductor and Chorus Master**

Jackson McKinnon is a pianist and conductor based in New York City. Mr. McKinnon took part in the inaugural year of the Grafenegg Academy Orchestra as assistant conductor to Leon Botstein. While in Austria, he worked with the Linz Landestheater Opera and the Vienna State Opera choruses. Mr. McKinnon has spent three seasons as a part of the creative team for the Bard Summerscape and Music Festival as assistant chorus master for James Bagwell, assistant conductor, and musicological consultant. He has worked with the Bard Festival Chorale, the American Symphony Orchestra, and The Orchestra Now. Other conducting projects include Ana Sokolovic's *Svadba* for Dawn Upshaw's Vocal Arts Program at the Bard College Conservatory of Music and the American debut of Pauline Oliveros's *Sound Geometries* with members of the International Contemporary Ensemble. Mr. McKinnon received his Master of Music degree from Bard College Conservatory of Music's choral conducting program.

## **James Blaszkowski, Associate Director**

James Blaszkowski has been called "a major young, new directing talent" (*Zimbabwe Situation*), generating work that shows "the potential our increasingly multidisciplinary future holds for both theatrical innovation and inclusion" (Howlround.com). He is a first-generation American raised in a Polish-Pakistani household with a varied education in arts and culture that has translated into diverse collaborations across the globe. His adaptation of *Cyclops* premiered at American Repertory Theatre to critical acclaim, and his site-responsive production of *An Iliad* incorporates drone technology and tours nationally. Last season, Blaszkowski staged *Il Trittico* in South Korea, the opening ceremony of the Harare International Festival of the Arts in Zimbabwe, a new dance/theatre work based on the memories of a ballerina before her brain hemorrhage in NYC, and Britten's *Les Illuminations* starring Nicholas Phan in Maine. He has been a creative producer for ArtsEmerson and Harlem Stage, deepening his passion for civic engagement through risk-taking work. jamesblaszkowski.com

## **Kathryn LaBouff, English Diction Coach**

Dr. Kathryn LaBouff currently teaches English diction at the Juilliard School and Manhattan School of Music, where she serves as Assistant Chair for the Voice Department. She is on the coaching staff for the Lindemann Young Artist Development Program at the Metropolitan Opera, Dolora Zajick's Institute for Young Dramatic Voices, Santa Fe Opera, and the Glimmerglass Opera. She has prepared the U.S. premieres of Tobias Picker's *An American Tragedy*; John Harbison's *The Great Gatsby* for the Metropolitan Opera; Nicholas Maw's *Sophie's Choice* and Scott Wheeler's *Democracy* for Washington National Opera; Mark Adamo's *Little Women* and Carlisle Floyd's *Cold Sassy Tree*, and Andre Previn's *Brief Encounter* for Houston Grand Opera; Mark Adamo's *Lysistrata* for Houston Grand Opera and New York City Opera; *Central Park* for Glimmerglass Opera; Jonathan Dove's *Flight* for Opera Theatre of Saint Louis; Lowell Liebermann's *Miss Lonely Hearts* for the Juilliard Centennial Celebration; and Thomas Pasatieri's *The Hotel Casa Blanca* at the Merola Program of San Francisco Opera. As a diction coach for the Metropolitan Opera, New York City Opera, Houston Grand Opera, and Washington National Opera, she has coached and prepared more than 300 opera productions in English.

## **Kathleen Stakenas, Production Stage Manager**

Kathleen Stakenas's recent credits include Production Stage Manager for *La Bohème*, *Warhola*, *Arabella*, *Sweeney Todd*, *Intermezzo*, *Kiss Me Kate*, and *Silent Woman* (Pittsburgh Festival Opera); *Madama Butterfly*, *Rigoletto*, *La Bohème*, *Il barbiere di Siviglia*, *A Little Night Music*, and *Maria de Buenos Aires* (Syracuse Opera); *Il barbiere di Siviglia* (Opera Omaha); *La Bohème* and *Madama Butterfly* (Opera Birmingham); *Carmen* (New Orleans Opera); *Cendrillon*, *La clemenza di Tito*, *Macbeth*, *Aufstieg und Fall der Stadt Mahagonny*, *Thaïs*, *Così fan tutte*, *Summer and Smoke*, *Le nozze di Figaro*, *Godspell*, and *Die Fledermaus* (MSM Opera Theater); Assistant Director for *Il Bravo* (Wexford Festival Opera), *Don Pasquale*, *Il barbiere di Siviglia*, *Thaïs*, *Rigoletto*, *Roméo et Juliette*, and *Les Contes d'Hoffmann* (Florida Grand Opera); *Turandot* (Vancouver Opera, Atlanta Opera, Opera Philadelphia, Cincinnati Opera, Utah Opera and Pittsburgh Opera); *Faust* (Michigan Opera Theatre); and *Manon* (Malmö Opera).

## **Tinc Productions, Production Management**

Established in 2007, Tinc Productions, LLC is a technical producing firm, providing experienced production management, technical talent staffing, and event consulting services. Tinc specializes in high-profile theatrical productions, corporate events, meetings, and immersive experiences throughout the world. Recent credits include *Puffs*, Mike Birbiglia's *The New One* at Cherry Lane, the Chicago production of *Heartbreak Hotel*, *Pip's Island*, *Victoria Secret Fashion Show—Shanghai*, *Part of the Plan*, *Church and State*, *Who's Holiday*, *Shear Madness*, *The Play That Goes Wrong*, *All Our Children*, and eight seasons with the *New York Musical Festival*. For more information, please visit our website [tincproductions.com](http://tincproductions.com).

# CAST

## Emilyn Badgley (MM '18) (Harriet Mosher)

Soprano Emilyn Badgley is a Professional Studies Certificate candidate under the tutelage of Cynthia Hoffmann. Previous credits include *Cendrillon* (Thisbé) and *La clemenza di Tito* with MSM Opera Theater; *Suor Angelica* (Suor Genovieffa) with Manhattan School of Music Opera Repertoire Ensemble; *Street Scene*, *Our Town*, and *Le nozze di Figaro* (featured soloist) with Eastman Opera Theatre; and *Ainadamar* (Voice of the Fountain) with the Curtis Opera Theatre and the Opera Company of Philadelphia. Concert credits include a guest appearance with Eastman Repertory Singers, performing Debussy's *Ariettes oubliées*. Ms. Badgley received her Bachelor of Music degree in voice from the Eastman School of Music in 2016, where she was named a Lois S. Rogers Scholar, and her Master of Music degree in voice from Manhattan School of Music in 2018.

## Ann Marie Bjerke (Ella Burling)

Soprano Ann Marie Bjerke is a first-year Master's degree candidate at Manhattan School of Music under the tutelage of Ashley Putnam. Ms. Bjerke's previous scene work includes *Dialogues des Carmélites* (Blanche de la Force), *Così fan tutte* (Fiordiligi), and *Die Zauberflöte* (Erste Dame) with the Bay View Music Festival. Ms. Bjerke is excited to be a part of this centennial production and has thoroughly enjoyed working with such an innovative creative team.

## Katharine Burns (Sophie)

Soprano Katharine Burns is a first-year Master's degree candidate at Manhattan School of Music under the tutelage of Shirley Close. Performance credits include *Suor Angelica* (Suor Genovieffa) with Manhattan School of Music. A recent graduate of Westminster Choir College, performance credits include *Zemire et Azor* (Zemire), *Iolanthe* (Celia), and *Dialogues des Carmélites* (Opera Chorus). Scene work includes *Hansel and Gretel* (Gretel), *Il matrimonio segreto* (Elisetta), and *Albert Herring* (Cis). In addition, Ms. Burns was a member of the world-renowned Westminster Choir conducted by Dr. Joe Miller. Opera performance credits with Westminster Choir include Donizetti's *Pia de' Tolomei* (Opera Chorus) at Spoleto Festival USA. This past summer Ms. Burns was a Fellow at the CoOPERative Program at Westminster.

## **Blair Cagney (Emmeline Mosher)**

A fierce advocate of contemporary vocal music, New York-based soprano Blair Cagney is thrilled to be singing the title role in *Emmeline*. Previous contemporary performances include singing in Jake Heggie's *Dead Man Walking* as Sister Lillianne at Miami Summer Music Festival under the baton of Brad Moore and in Heggie's *At the Statue of Venus* at Manhattan School of Music last February. Having previously sung the role of Adele in *Die Fledermaus*, under the baton of William Lumpkin, Ms. Cagney also feels at home in the classical vocal repertoire. This summer, she will sing the role of Micaela in *Carmen* with Hawaii Performing Arts Festival and Ann Putnam in *The Crucible* with Berlin Opera Academy. She has had the chance to expand her worldview and linguistic skills by intensive study in both Italy and France as a participant in Classic Lyric Arts: La Lingua della Lirica and L'art du Chant Français. Ms. Cagney is under the tutelage of Ruth Golden.

## **Gabriella Chea (Mrs. Bass)**

Mezzo-soprano Gabriella Chea is a first-year Master's degree candidate at Manhattan School of Music studying with Joan Patenaude-Yarnell. Previous credits include Puccini's *Suor Angelica* (La Badessa), Britten's *Albert Herring* (Florence Pike), and Rimsky-Korsakov's *The Snow Maiden* (Lel) with Manhattan School of Music. Scene work includes *Così fan tutte* (Dorabella), *Les Contes d'Hoffmann* (Nicklausse), and *Hansel and Gretel* (Hansel) with El Camino Opera Theatre and *Idomeneo* (Idamante) and *Chérubin* (Chérubin) with Manhattan School of Music. Gabriella Chea is a recipient of the Thomas H. Barth Foundation Scholarship.

## **Robert Ellsworth Feng (Pastor Avery)**

Bass Robert Ellsworth Feng is a first-year Master's degree candidate at Manhattan School of Music under the tutelage of Mark Oswald. Previous credits include *La favorite* (Balthazar) and *Werther* (Le Bailli) with NY Opera Forum, *КНЯЗЬ ИГОРЬ* (Khan Konchak) with Russian Opera Workshop, *Les pêcheurs de perles* (Nourabad) with Thomas Muraco's Opera Repertoire Ensemble at Manhattan School of Music, *Le nozze di Figaro* (Bartolo) with Berlin Opera Academy, and *Chérubin* (Le Philosophe) with the Peabody Institute. Robert has also premiered new works, including Canadian composer Nick Peros's latest monodrama, *Lamentation of Ruin*. This summer Robert will perform in *Die Zauberflöte* (Sarastro) with Manhattan Opera Studio as well as make his Carnegie Hall debut in their Summer Opera Gala.

## **Alanna Fraize (Aunt Hannah Watkins)**

Mezzo-soprano Alanna Fraize is a Professional Studies Certificate candidate studying with Joan Patenaude-Yarnell. Last year, Ms. Fraize was a Young Artist with Cedar Rapids Opera Theatre. *Opera News* has described her voice as “ample and robust.” Operatic roles at MSM have included La Signora Guidotti in *I due timidi*, Annio in *La clemenza di Tito*; Tisbe in *La Cenerentola*; La Suora Zelatrice, La Maestra delle Novizie, and Suora Infirmiera in *Suor Angelica*; Meg Page in *Falstaff*; Florence in *Albert Herring*; Angélique in *Le roi l’a dit*; Eliza in *The Proviso*; Maman, La tasse chinoise, and La libellule in *L’enfant et les sortilèges*; Dritte Dame in *Die Zauberflöte*; the Ugly Duckling/Swan in *The Ugly Duckling*; and La Ciesca in *Gianni Schicchi*. Notable performances have included Mezzo-Soprano Soloist in *The Lord Nelson Mass* and the Mozart Requiem with the Newfoundland Symphony Orchestra.

## **Hannah Friesen (Harriet Mosher)**

Canadian-American soprano Hannah Friesen is a second-year Master’s degree candidate at Manhattan School of Music under the tutelage of Ashley Putnam. *Opera News* has praised Hannah for her “bright, clear sound and alluring stage presence” in her role as Clorinde in MSM Opera Theater’s revival of *Cendrillon* by Nicolo Isouard. Recent credits include Genovieffa in *Suor Angelica* with MSM Opera Theater, Kate Pinkerton in *Madama Butterfly* with the Janiec Opera Company, Gretel in *Hansel and Gretel*, Belinda in *Dido and Aeneas*, Susanna in *The Marriage of Figaro* with Simpson Opera, and Ms. Nordstrom in *A Little Night Music* with the College Light Opera Company. She will be singing as an Apprentice Artist with the Des Moines Metro Opera this summer.

## **Elisabeth Harris (Aunt Hannah Watkins)**

New Zealand mezzo-soprano Elisabeth Harris is a second-year Master’s degree candidate at Manhattan School of Music under the tutelage of Shirley Close. Previous operatic credits include *Così fan tutte* (Dorabella), *La Cenerentola* (Tisbe), *Le nozze di Figaro* (Cherubino), *Eugene Onegin* (Madame Larina), *Die Fledermaus* (Prince Orlofsky), *Dido and Aeneas* (Witch I), and partial roles in *Gianni Schicchi* (Zita), *Falstaff* (Mrs. Meg Page), and *Iphigénie* (Iphigénie, cover). Ms. Harris has performed as a soloist with the New Zealand Symphony Orchestra, Auckland Choral, Orchestra Wellington, the Christchurch Symphony Orchestra, Napier Civic Choir, and the Kāpiti Chamber Choir in works including Handel’s *Messiah*, Beethoven’s *Ninth*

Symphony, the Mozart Requiem, Haydn's *Paukenmesse*, Mendelssohn's *Elijah*, Donizetti's *Messa Di Requiem*, Schumann's *Requiem*, Brahms's *Liebesslieder Waltzes*, and Bach's B Minor Mass.

## **Seung Chan Hong (Simon Fenton)**

Baritone Seungchan Hong is a first-year Master's degree candidate at Manhattan School of Music under the tutelage of Ashley Putnam. He has performed in *La rondine* (Rambaldo) with Manhattan School of Music Opera Theater and in *Rigoletto* (chorus) and *Tosca* (chorus) in South Korea.

## **Eunsung Lee (Simon Fenton cover)**

Korean-American baritone Eunsung Lee is a second-year Master's degree candidate at Manhattan School of Music under the tutelage of Shirley Close. Mr. Lee performed the role of Guglielmo in *Così fan tutte* with Thomas Muraco's Opera Repertoire Ensemble and with MSM's Outreach program, touring NYC's public and private schools. This year, he covered Zurga in *Les pêcheurs de perles* with ORE and Peter in the Amato Opera-in-Brief *Hansel and Gretel* with MSM's Outreach program. He has appeared as Colline in *La Bohème* with Opera New York and in the title role of *Don Giovanni* in the Assisi Performing Arts Festival in Italy. Mr. Lee is a scholarship recipient at MSM and an Opera Buffs Inc. grant recipient.

## **Philippe L'Esperance (MM '17) (Matthew Gurney)**

Praised for his "agility, range, and pleasant timbre" (*Opera News*), tenor Philippe L'Esperance is a recent graduate of Manhattan School of Music. At MSM, he was featured as Prince Ramiro in Rossini's *La Cenerentola*, Ferrando in Mozart's *Così fan tutte*, Sandor Barinkay in Johann Strauss's *Der Zigeunerbaron*, and Tito in Mozart's *La clemenza di Tito*. For the past two seasons, Philippe was a Gerdine Young Artist with the Opera Theater of St. Louis, where he appeared as Giuseppe in Verdi's *La Traviata* and Jake in Ricky Ian Gordon's *The Grapes of Wrath*, and covered the role of Danny Chen in the premiere of *An American Soldier* by Huang Ruo. With the Chautauqua Institution's Voice Program, he has appeared as Nemorino in Donizetti's *L'elisir d'amore*, Prince Karl Franz in Romberg's *The Student Prince*, and Peter Quint in Britten's *The Turn of the Screw*. Philippe made his New York Festival of Song debut this past summer as an Emerging Artist with NYFOS@North Fork and made his Carnegie Hall debut this spring as a soloist in Manhattan

School of Music's Centennial Gala Concert. This summer he will return to Opera Theater of St. Louis as a Gaddes Festival Artist in the role of Lucano in Monteverdi's *The Coronation of Poppea*.

### **Madalyn Luna (Emmeline Mosher)**

Soprano Madalyn Luna, of Chicago, Illinois, is a second-year Master's student at Manhattan School of Music under the tutelage of Cynthia Hoffmann. Previous credits include *The Governess (Turn of the Screw)*, *Beth (Little Women)*, Soprano 2 (*Hydrogen Jukebox*), and both the Dew Fairy and Sandman (*Hänsel und Gretel*). During her time at Manhattan School of Music, she has performed in the Opera Scenes program (*Marianne, Der Rosenkavalier*) and was a member of the Cabaret Outreach Ensemble. She has sung in master classes with Roger Malouf and Martin Katz, as well as performed under the baton of Kirk Severtson, Codrut Birsan, and Vlad Iftinka. *Emmeline* is Ms. Luna's first opera with Manhattan School of Music.

### **Alexander Mason (Hooker)**

Tenor Alexander Mason is a second-year Master's degree candidate under the tutelage of Ashley Putnam. He completed his undergraduate studies at the College of New Jersey as a flute performance major. Previous credits include *The Harpies* (Phineus), *L'elisir d'amore* (Nemorino), and *The Turn of the Screw* (Peter Quint). He has also sung chorus with Opera Delaware in Rossini's *Cenerentola* and with Bohème Opera NJ in Donizetti's *Lucia di Lammermoor*. Mr. Mason was awarded first prize in the 2016 Harlem Opera Competition (Collegiate Division) and in the 2017 NJ NATS.

### **Jimin Park (Mr. Maguire)**

Baritone Jimin Park, from Seoul, Korea, earned his Bachelor's degree from Yonsei University and is pursuing his Master's degree at Manhattan School of Music in vocal performance. He is under the tutelage of Joan Patenaude-Yarnell. He has performed in *Le nozze di Figaro* (Figaro) at Yonsei University, *Gianni Schicchi* (Marco) with MSM Opera Theater, and *Les pêcheurs de perles* (Zurga) with Manhattan School of Music's Opera Repertoire Ensemble.

## **Laureano Quant (Mr. Maguire)**

Baritone Laureano Quant is a first-year Master's degree candidate at Manhattan School of Music under the tutelage of James Morris. Previous credits include Zurga in Bizet's *Les pêcheurs de perles*, Vittorio/Pensionante in Rota's *I due timidi*, Demetrius in Britten's *A Midsummer Night's Dream*, and the Captain and Prince Ragotsky in Bernstein's *Candide*. First-prize winner in Premio de Canto Ciudad de Bogotá in 2018 and second-prize winner in the National Voice Competition in 2016, hosted by the Bogotá Philharmonic Orchestra, Mr. Quant has performed as soloist in the major theaters in Colombia. He has participated in several master classes, including the Royal Opera House's Young Artists Programme Latin American Tour, SongFest, and several master classes hosted by Teatro Colón de Bogotá. This summer, he joins the Merola Opera Program in the Schwabacher Summer Concert. Mr. Quant is a recipient of the Mae Zenke Orvis Opera Scholarship.

## **Erin Reppenhagen (Mrs. Bass)**

Mezzo-soprano Erin Reppenhagen is a second-year Master's degree candidate at Manhattan School of Music studying with Shirley Close. Previous credits include *Suor Angelica* (the Monitor), *I due timidi* (La Madre di Mariuccia), *Hänsel und Gretel* (the Witch), *The Crucible* (Betty Parris), *H. M. S. Pinafore* (Little Buttercup), *L'incoronazione di Poppea* (Fortuna/Mercurio), *Into the Woods* (Jack's Mother), scenes from *Carmen* (Carmen), scenes from *The Rape of Lucretia* (Lucretia), and the Second Lady in MSM's Outreach production of *The Magic Flute*. Upcoming performances include Meg in Opera in the Ozark's production of *Little Women*.

## **Kelly Singer (Sophie)**

Kelly Singer, from Little Rock, Arkansas, is pursuing a Master of Music degree under the tutelage of Shirley Close. A three-time winner of the Metropolitan Opera National Council Auditions in the Arkansas District, she has performed as a featured soloist with the Manhattan School of Music Symphony Orchestra, the Arkansas Symphony Orchestra, the Arkansas Choral Society, the University City Symphony Orchestra, the Cherokee Symphony Orchestra, and the Salzburg Voice Festival in Austria. Recent work includes Clorinda in Rossini's *La Cenerentola* at Manhattan School of Music, Soeur Constance in Poulenc's *The Dialogues of the Carmélites* with

Harrower Opera in Atlanta, and Mabel in Gilbert & Sullivan's *The Pirates of Penzance* in Little Rock. Upcoming roles include Susanna in Mozart's *Le nozze di Figaro* with Harrower Opera and Magda in Puccini's *La Rondine* with Chicago Summer Opera.

### **Weichang Wang (Henry Mosher)**

Bass Weichang Wang is a first-year Master's degree candidate at Manhattan School of Music under the tutelage of Ashley Putnam. Previous credits include Gianni Schicchi (Simone) with Carnac Opera Festival, *Gianni Schicchi* (Simone) with the Seventh Beijing Comic Opera Festival, and *Gianni Schicchi* (Simone) and *La Bobème* (Colline) with Fujian Opera Theater.

### **Samuel White (PS '18) (Matthew Gurney)**

Tenor Samuel White is a recent graduate of Manhattan School of Music, where he earned a Professional Studies Certificate under the tutelage of Mark Oswald. Mr. White recently performed the role of Eisenstein in Strauss's *Die Fledermaus* at the Lyric Opera Studio Weimar in Weimar, Germany. This past summer at Aspen Opera Center, Mr. White sang in the contemporary opera scenes program, including scenes from Ned Rorem's *Our Town* and Jake Heggie's *Dead Man Walking*. Other performance credits include *Die Zauberflöte* (Tamino), *Dido and Aeneas* (Aeneas), *La Rondine* (Ruggero), *Sweeney Todd* (Pirelli), and *Into the Woods* (Cinderella's Prince/Wolf).

### **Yi Yang (Henry Mosher and Pastor Avery cover)**

Bass Yi Yang is a first-year Master's degree candidate at Manhattan School of Music under the tutelage of Maitland Peters. Previous credits include *Le nozze di Figaro* (Bartolo) with Shanghai Conservatory of Music and Showa University of Music, *Così fan tutte* (Don Alfonso) with the Deagu Opera House, *La Bobème* (Benoit and Alcindoro) with Lanzhou Symphony Orchestra, *Aida* (King of Egypt) with Shenzhen Symphony Orchestra, and *I due timidi* (Narrator) with Manhattan School of Music Opera Theater.

## **Ruolin Zhang (Ella Burling cover)**

Soprano Ruolin Zhang is a first-year Master's degree candidate at Manhattan School of Music under the tutelage of Joan Patenaude-Yarnell. Previous credits include *Le nozze di Figaro* (Susanna) and *Cavalleria Rusticana* (Lola) with Zhejiang Conservatory of Music. Future engagements include Lauretta in *Gianni Schicchi* and Susanna in *Le nozze di Figaro* with La Musica Lyrica in Italy.

## **Esteban Zuniga (Hooker cover)**

Costa Rican tenor Esteban Zuniga is currently pursuing a Master of Music degree at Manhattan School of Music under the tutelage of Maitland Peters. At the National University of Costa Rica, Zuniga earned his Bachelor of Music degree with an emphasis on vocal performance and teaching. While studying, he dedicated years to teaching voice to beginners of all ages in a private music academy. He also had many opportunities to sing important roles, appearing as Nadir in *Les pêcheurs de perles*, Ottavio in *Don Giovanni*, and Curzio in *Le nozze di Figaro*. He also sang leading roles in zarzuelas, including *El buésped del sevillano* by Jacinto Guerrero and *El poeta calculista* by Manuel García. As a soloist, Zuniga has performed in Camille Saint-Saëns's *Oratorio de Noël*, Bach's *Der Kaffekantate*, Mozart's Requiem, and Carl Orff's *Carmina Burana*.

# CHORUS

**Bridget Casey**, soprano  
Pittsford, New York  
*Student of Shirley Close*

**Shelby Cody**, soprano  
Mount Airy, Georgia  
*Student of Neil Rosenshein*

**Lauren Curet**, soprano  
Jamaica, New York  
*Student of Joan Patenaude-Yarnell*

**Melanie Spector**, soprano  
Leonia, New Jersey  
*Student of Mark Oswald*

**Ruolin Zhang**, soprano  
Jiujiang, China  
*Student of Joan Patenaude-Yarnell*

**Sophie Blatt**, mezzo-soprano  
Cincinnati, Ohio  
*Student of Ruth Golden*

**Sarah Brownawell**, mezzo-soprano  
East Setauket, New York  
*Student of Ashley Putnam*

**Corinne DeJong**, mezzo-soprano  
Burlington, Canada  
*Student of Joan Patenaude-Yarnell*

**Shu Li**, mezzo-soprano  
Guangzhou, China  
*Student of Mignon Dunn*

**Natalie Rumer**, mezzo-soprano  
Walford, Iowa  
*Student of Mark Oswald*

# ORCHESTRA

## VIOLIN 1

**Maithena Girault**, concertmaster  
*Montreal, Canada*

**Carlos Martinez Arroyo**  
*Cordoba, Spain*

**Shiqi Luo**  
*Shanghai, China*

**Anthony Chan**  
*Sydney, Australia*

**Lumeng Yang**  
*Beijing, China*

**Yuna Jo**  
*Seoul, South Korea*

**Chenxiang Wang**  
*Beijing, China*

## VIOLIN 2

**Luxi Wang**, principal  
*Shanghai, China*

**Yixiang Wang**  
*Shanghai, China*

**Guolong Wang**  
*Beijing, China*

**Minseon Kim**  
*Falls Church, Virginia*

**Victoria Lewis**  
*New York, New York*

**Julia Birnbaum**  
*New York, New York*

## VIOLA

**Rui Song**, principal  
*Xuzhou, China*

**Hao-Yuan Hsu**  
*New Taipei, Taiwan*

**David Padilla**  
*Fair Lawn, New Jersey*

**Ruisi Doris Du**  
*Wuban, China*

## CELLO

**Ni Yan**, principal  
*Beijing, China*

**Thomas Readett**  
*Mystic, Connecticut*

**Eric Allen**  
*New York, New York*

**Julia Henderson**  
*New York, New York*

## DOUBLE BASS

**Logan May**, principal  
*Lagrangeville, New York*

**Thomas Forletti**  
*Setauket, New York*

## FLUTE

**Petra Rivero**, principal  
*Buffalo, New York*

**Melissa Aleles**  
*Tappan, New York*

## OBOE

**Rajan Panchal**, principal  
*Los Gatos, California*

**Ashley Shinliver**  
*Missouri City, Texas*

**Christian Tran**  
*Las Vegas, Nevada*

## CLARINET

**Freya Spence**, principal  
*London, United Kingdom*

**Camillo Lin**  
*Livingston, New Jersey*

**Wonyoung Yoon**  
*Seoul, South Korea*

**BASSOON**

**Cheryl Fries**, principal

*Red Creek, New York*

**Erin Acree**

*Birmingham, Alabama*

**HORN**

**Torrin Hallett**, principal

*Oconomowoc, Wisconsin*

**Liana Hoffman**

*Coral Springs, Florida*

**Shengmu Wang**

*Taoyuan, Taiwan*

**Mirinda Holthe**

*Kansas City, Missouri*

**Luke Breton**, assistant

*Birdsboro, Pennsylvania*

**TRUMPET**

**Matthew Beesmer**, principal

*Accord, New York*

**Imani Duhe**

*Atlanta, Georgia*

**TROMBONE**

**Spencer Chapman**, principal

*The Woodlands, Texas*

**Ramiro Cortez**

*Houston, Texas*

**Logan Reid**

*Orlando, Florida*

**TIMPANI**

**Hamza Able**

*Jacksonville, Florida*

**HARP**

**Frances Konomi**

*Kuala, Lumpur*

**KEYBOARD**

**Anna Smigelskaya**

*New York, New York*

## ***OPERA AND MUSICAL THEATRE PRODUCTIONS***

Christina Teichroew (BM '08), Managing Director

Robert Phillip Smith, Assistant Manager

Kathryn Miller, Associate

## ***CREDITS FOR EMMELINE***

June Marano-Murray, Vocal Coach

Nicoló Sbuelz, Vocal Coach

Kristen Kemp, Rehearsal Pianist

Allison Molnaa, Assistant Stage Manager

Luci Alpers, Associate Scenic Designer

JiYoung Han, Associate Scenic Designer

Kaitlyn Peterson, Assistant Scenic Designer

Amanda Gladu, Associate Costume Designer

Max Breslow, Technical Director

Alex Gorman, Assistant Technical Director

Corey Wissig, Production Electrician

Andrew Diamond, Assistant Production Electrician

Megan Garner, Props Coordinator

Zach Pizza, Assistant Props Coordinator

Jeff Englander, Light Board Programmer

Steven Jude Tietjen, Supertitles Author and Operator

Cassandra Deveau, Wardrobe Supervisor

Lesley Bush, Hair and Makeup Supervisor

Jenna Miller, Keturah Thorpe, Dressers

Andres Diaz, Adam Wilson, Caliph Welsh, Dash Lea, Deck Carpenters

Jennifer Boehm, Megan Quarles, Olivia Hearn, Aidan Griffiths, Stitches

Prop N' Spoon, Scenic Fabricators

4 Wall Entertainment, Inc, Lighting Equipment

## ***PRODUCTION MANAGEMENT, TINC PRODUCTIONS***

Duncan Northern, President

David Beller, Production Manager for Opera

Gage Steenhagen, Production Manager for Musical Theatre

Sarah Altman, Associate Production Manager  
Rebecca Brill Weitz, Associate Production Manager  
James Hesse, Associate Production Manager

### ***MSM PRODUCTION STAFF***

Brianna Poh, Production Manager  
Andres Diaz, Production Supervisor  
Keri Bush, Production Coordinator  
Alexis Caldwell, Production Coordinator  
Tyler Donahue, Production Coordinator  
Dash Lea, Production Coordinator  
Pamela Pangaro, Lead Technician  
Emma Clarkson, Assistant Production Manager  
Olivia Mancini, Production Management Assistant

### ***PERFORMANCE OPERATIONS STAFF***

Henry Valoris, Dean of Performance and Production Operations  
Mark Broschinsky, Orchestra Manager  
Katharine Dryden, Director of Instrumental Ensembles  
Devon Kelly, Manager of Patron Services  
Melissa Magliula, Manager of Scheduling  
Andrew Ramos, Manager of Jazz Arts  
Manly Romero, Performance Librarian and Administrative Director of  
the Contemporary Performance Program  
Israel Schossey, Director of Piano Technical Services  
Kyra Sims, Performance Operations Associate

### ***OPERA THEATER FACULTY***

Dona D. Vaughn, Artistic Director  
William Tracy, Head of Opera Musical Studies  
Annie Shikany, Assistant to the Artistic Director  
June Marano-Murray, Vocal Coach  
Nicolò Sbuclz, Vocal Coach

## ***VOICE FACULTY***

Maitland Peters, Chair

Edith Bers

Joan Caplan

Shirley Close

Mignon Dunn

Ruth Golden

Cynthia Hoffmann

Marlena Kleinman Malas

Catherine Malfitano

James Morris

Mark Oswald

Joan Patenaude-Yarnell

Ashley Putnam

Neil Rosenshein

## ***RELATED VOICE FACULTY***

Kathryn LaBouff, Assistant Chair

Raymond Beegle

Miriam Charney

Kenneth Cooper

Carolyn Marlow

Kenneth Merrill

Glenn Morton

Thomas Muraco

Nils Neubert

Ronnie Oliver, Jr.

Francis Patrelle

Shane Schag

Annie Shikany

Paul Sperry

Cristina Stanescu

# The Centennial Project

Manhattan School of Music's Centennial Project was an ambitious program of improvements to the School's architecturally distinguished campus coinciding with MSM's 100th anniversary. The centerpiece of the Project was the renovation of Neidorff-Karpati Hall, MSM's principal performance space, which has been transformed into a state-of-the-art venue to showcase our talented students. Built in 1931 and designed by Shreve, Lamb & Harmon, the architects of the Empire State Building, the hall has been called "one of the Art Deco treats in the city" by the *New York Times*. The Project also included a dramatic and welcoming new campus entrance on Claremont Avenue, new practice rooms, and an expansion of the main entryway and lobby.

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Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 960 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege program continues to offer superior music instruction to 475 young musicians between the ages of 5 and 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

## **Your gift helps a young artist reach for the stars!**

To enable Manhattan School of Music to continue educating and inspiring generations of talented students and audiences alike, please consider making a charitable contribution today.

*Contact the Advancement Office at 917-493-4434 or visit [msmnyc.edu/support](https://msmnyc.edu/support)*

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